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A STEP BEYOND:
ARTISTS' ARCHIVES
AND THE CREATIVE
PROCESS

AN EXHIBITION IN
SPECIAL COLLECTIONS
AND ARCHIVES AND
MANUSCRIPTS

HAROLD B. LEE
LIBRARY
BRIGHAM YOUNG
UNIVERSITY
MARCH 1—JUNE 30, 1987

FRIENDS OF THE
BRIGHAM YOUNG
UNIVERSITY LIBRARY
PROVO, UTAH
1987



prominent artist once responded to a letter inviting him to preserve his personal and professional papers in the Harold B. Lee Library with the following cryptic note: “Artists create canvases, not papers.”

The powerful and sweeping implications of his pithy prose far

▼▼▼▼▼ transcend its length. Artists do, indeed, create canvases, as well as etchings, prints, and works of sculpture. And, clearly, many artists would prefer that their chief legacy be their finished art works. This artist was informing a keeper of archives, in a simple, brief, and dramatic fashion that he wished to be remembered by and for his work. Moreover, he did not wish to be bothered with requests for anything as inconsequential and irrelevant as “papers.”

However, if his sentence is taken as a statement of literal truth, it is, of course, false. Artists also create papers. Most obvious are the myriad sketches—rough and finished, on scratch paper, in notebooks, and in formal sketchbooks—that are a necessary part of the artist’s work process. Artists also create the same kinds of mundane and routine papers as do all other people. They write letters and notes, send greeting cards, take and pose for photographs, make lists, and issue checks, or they have someone else—their spouse or agent—do these things for them. As educator George Kneller puts it, “The creator reads, notes, discusses, questions, collects, explores. He advances possible solutions and weighs their strengths and weaknesses. The painter may sit day after day on a hillside, observing colors, figures, changes in light, hoarding his impressions for the time when he will transfer them to canvas. As Picasso once said, ‘The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider’s web. . . . A painter paints to unload himself of feelings and visions.’”¹

The main implication of the artist’s terse response was not that artists do not generate paperwork. Rather, he was suggesting that such papers are not “created” in the same manner as works of art, that they have little to do with the creative process, and that they are of little relevance or consequence. Why then would an archive or a library want to preserve them? Since the finished work of art may reveal much of importance about

ARTISTS’ ARCHIVES:

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INTRODUCTION: THE

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the artist's philosophy and perspective, as well as his talent, feelings, and power, what can papers add?

Papers can enhance our understanding of the artist's individual temperament, social and cultural conditioning, acquired attitudes and values, and interpretive stance or perspective. Available for analysis and study may be the interaction of the artist with social, economic, and cultural institutions: the impact of religion, technology, and science, for example, on the artist; the impact and importance of the education and training of the artist, and the longevity of that influence or impact.

We can also study the following: methods of training, art as a vocation, working conditions, professionalism versus amateurism, and the economics of art and the remuneration of the artist, including concern with the market, individual success, benefactors, etc. Papers also can enlighten us on the social control of art—censorship and regulation, for example—and on the diverse criteria for the criticism of works of art over time. Such criteria often are related to the intention of the artist, and information on the intention of the artist can usually be found in archives. From archival sources can come an increased understanding of the practice of criticism in the past and its impact on the practicing artist.

In short, artists' archives can and do facilitate an understanding of the artist and the creative process. If we want to go beyond the work of art itself, to help illumine the life behind or, as the case may be, in front of the canvas; if we want to observe the artist in action, to observe firsthand his working environment, or to understand his motivations and purpose; in short, if we want to catch a glimpse inside the artist's mind and heart, and go "a step beyond"² the work of art itself, then papers can add immeasurably. For example, Vincent van Gogh, in a letter to Anton Ridder Van Rappard, wrote as follows:

I draw repeatedly till there is one drawing that is different from the rest, which does not look like an ordinary study, but more typical and with more feeling . . . the thing has already taken form in my mind before I start on it, {but} the first attempts are absolutely unbearable.³

Archives allow us to study such repeated drawings, and such letters as well, until we find the precise juncture where that one work that is

“different from the rest” emerges. Cézanne called it the emergence of the “inborn drawing.”⁴ We can, if we are lucky and the archives are complete enough, virtually watch the steps of the creative process unfold, almost like watching the artist at work in a motion picture of the imagination. The artist’s intention and purpose are sometimes revealed more clearly in the steps and stages leading to the end product of the artist’s work than in the product itself, which takes on a life of its own and can be an indifferent witness to the story of its own creation.

Understanding the creative process is important. Knowing more about it will lead, at the very least, to an increased appreciation of the finished work, if not necessarily to an increased understanding of it. John Livingston Lowes, for example, “in evoking for the readers of *The Road to Xanadu* his sense of the enormous activity out of which the poems of Coleridge were crystallized,”⁵ wrote as follows about the contents of the author’s notebook:

*There, in those bizarre pages, we catch glimpses of the strange and fantastic shapes which haunted the hinterland of Coleridge’s brain. Most of them never escaped from their confines into the light of day. Some did, trailing clouds of glory as they came. But those which did not, like the stars of the old astrology, rained none the less their secret influence on nearly everything that Coleridge wrote in his creative prime. “The Rime of the Ancient Mariner,” “Christabel,” “Kubla Kahn,” “The Wanderings of Cain” are what they are because they are all subdued to the hues of that heaving and phosphorescent sea below the verge of consciousness from which they have emerged. No single fragment of concrete reality in the array before us is in itself of such far-reaching import as is the sense of that hovering cloud of shadowy presences. For what the teeming chaos of the Note Book gives us is the charged and electrical atmospheric background of a poet’s mind.*⁶

Knowing more of the creative process also may help to further dispel the persistent popular myth of creativity which holds that artists gaily and effortlessly turn out creative works because they have been touched by the finger of God. This exhibit may underscore the weight of truth in the contention that creative genius produces work as a result of a process that is primarily solid toil and only secondarily inspiration. This contention in itself has practical educational value, for “If we can attain a clearer idea of the forces that drive the creative process—that start, sustain, and consummate it—we shall be in a better position to foster this process in the young.”⁷

And, as poet Brewster Ghiselin tells us, there is practical social value in probing the creative process, for “insight into the processes of invention can increase the efficiency of almost any developed and active intelligence. Not even the most vigorously creative minds always find their way quickly to efficiency.”⁸ Ghiselin continues:

Today, when widespread, deep, and rapid changes are taking place in the very structure of our lives, whether we desire it or not, and when still other changes seem necessary to preserve us from disaster, understanding of the creative process is particularly important because it can assist in the control of these difficult developments. The creative process is the process of change, of development, of evolution, in the organization of subjective life. The inventive minds through whose activity that evolution has been initiated and in large part accomplished have usually been the only ones much concerned with it. Their efforts have rarely been sustained by society, and have sometimes even been hindered. . . . {Yet,} the work of Galileo was done and put to use in spite of obstruction and . . . Bartok composed a great deal of music while enduring the neglect that left him in sickening poverty. There is no way of estimating how much the development of humanity has been lamed by such delay and waste.

*Simply the self-interest of mankind calls for a more general effort to foster the invention of life. And that effort can be guided intelligently only by insight into the nature of the creative process. Understanding the activities of those who supply the needs of life, both their own and others', by defining some fresh organization of subjective processes, we may help them to get their work done. Opening our minds to their insights and putting them to what use they may have, we may assist in the creative process, which completes itself only as the products of invention transform the environment the inventor breathes.*⁹

And we are reminded, as a by-product, that aesthetic qualities are not limited to the end product. Papers can take on aesthetic value of their own, and the aesthetic experience itself is not limited to interaction with the final product of the creative process. For example, the letters that German poet Rainer Maria Rilke wrote to his wife about the paintings of Frenchman Paul Cézanne have been characterized as “unintentional poems” in which Rilke was

*free to muse and discourse, to allow the imagination free play. . . . Unique in the purity and depth of their thought, they are easy to read. The work is in the thinking, not the writing. We stare at the profundity of them with absolute clarity, as if we were looking at the bottom of a well that contained the secret of water. The power of description in these pages carries with it insights; each time Rilke looks at something, we are privy to an act of the imagination.*¹⁰

And, as Howard Moss tells us,

*In these letters we are in a double world—as if the lens of the eye were as supreme as the intelligence it informs, because a great writer is talking about a great painter. Though the writing is at the service of the painting—a transparency through which the canvases are brought into being—we soon become aware of the special illumination of the transparency itself, so that we are entranced not only by revelation after revelation but by the means {that is, the letters or papers} by which they are brought to light.*¹¹



ack Sears began the study of painting and drawing under Utah artist J. T. Harwood in 1891. By the end of 1896, he had studied more than three years with Harwood and had completed a year at the Mark Hopkins Art Institute in San Francisco. In 1897 he enrolled in the Art Students League in New York, supporting

▼▼▼▼ himself by cartooning for William Randolph Hearst's *New York Journal*. Later that same year he became a cartoonist for the *Deseret News*. He followed that stint by working as a cartoonist for the *Salt Lake Tribune* and the *Times-News* and *Southern Star* of Chattanooga, Tennessee, remaining a year at each paper.

Returning to New York at the turn of the century, Sears became a reporter for Bradstreets for two years, and then in 1904 he took a job as an illustrator for the *New York Morning Telegraph* and the *New York Evening Journal*. On the side he studied painting with Dan McCarthy. Sears stayed with the *Telegraph* until 1907 and was swept up in the excitement of an energetic era in American art and the romance of the new and bustling core of an artistic urban awareness as he took in the sights, sounds, and aesthetic happenings of New York City with his friend, fellow student, and former *Tribune* co-worker, Mahonri Young.

In 1907–1908 Sears studied with the great teacher Robert Henri, one of the most forceful personalities involved in the early-century American thrust toward more honest illustrative social realism. Leaving Henri's studio after a year, Sears worked as a freelance artist from 1907 until 1917. The various projects of that decade included work for the Democratic National Committee in 1911 and its GOP equivalent in 1912, as well as providing the illustrations in 1914 for Elbert Hubbard's story of "Pig Pen Pete."

THE ARTISTS

JOHN SEPTIMUS

("JACK") SEARS

1875–1969

In 1919 Sears took his considerable talents as draftsman, printmaker, and graphic designer to the University of Utah. He served as an instructor in the Department of Art and inherited much of the responsibility of running the department in the transition period between the departure of Edwin Evans and the arrival of J. T. Harwood as chairman. Sears remained with the department until 1943. During his tenure he organized a sequence of commercial art courses and initiated printmaking and illustration/graphic design emphases in the department's course offerings. At the same time, Sears returned to service on the staff of the *Deseret News*, cartooning from 1920 to 1924.

While at the University of Utah, Sears became particularly known for his *Cat Drawings*, published in book form during his last year as an instructor, and more generally known for his continued work as a cartoonist. His works, including sculptured bronze caricatures, began to find their way into private collections all across the country. The Utah Art Educators Association gave him their Palette Gold Pin Award in 1958 for meritorious service in the field of cartooning. During his last years, he spent considerable time assembling the information for a biography of his lifelong friend and colleague Mahonri Young. Prior to his death in 1969, in his ninety-fourth year, Sears estimated that he had completed some 25,000 drawings and sketches during a long career that also included the creation of numerous painted landscapes and portraits.¹²

MAHONRI M. YOUNG

1877–1957



Mahonri Young is one of the most significant artists of Utah. He was primarily a sculptor, etcher, and draftsman who took up oils late in life to produce vivid landscapes and figures. Born in Salt Lake City on August 9, 1877, the last of Brigham Young's grandchildren, he knew from a young age that he wanted to become an artist. He quit Salt Lake City High School after attending for only one day to pursue "more important things" such as repairing furniture and modeling figures. He worked in a bicycle and stationery shop for funds to pay J. T. Harwood \$2.50 a week for art lessons.

Young took a job as staff artist for the *Salt Lake Tribune*, where he talked and dreamed art with co-worker Jack Sears. At the same time he read voraciously about the national art scene in *Harper's* and *Scribner's*,

drew the famous and infamous for the press, and painted and sculpted for himself, saving his money for a chance to study in New York. This opportunity came to him in 1899, when he enrolled at the Art Students League. At the league he studied the “academic muralist’s approach to representation” under Kenyon Cox and had his eyes opened by the exciting world of New York City.

The year 1901 found him back in Utah, where he worked at the *Salt Lake Herald* as a photo-engraver until he saved the cost of a year of study in Paris. The Paris years were decisive for Young. He studied at the Julian, Delecluse, and Colarossi academies, where his work was subjected to the criticism of both Raoul Verlet and Jean Paul Laurens. Equally important was the education he received in the “classrooms” of nature, the studio and, perhaps most telling at this early stage, the museum gallery. In a very real sense, Young practically enrolled at the Louvre, practicing what was to become a lifelong devotion to art museums and the study of the work of the masters.

It took Paul Cézanne forty years “to find out that painting is not sculpture.”¹³ Similarly, but faster, Young learned in Paris that as a painter he was the creator of sharp drawing lines that were effective patterns for potential sculptural works emphasizing vibrant action. The paintings themselves were essentially linear action studies that related more to sculptural or even etching designs than to any really heartfelt color expression. Ultimately more impressed by Millet and Meunier than by Matisse, Young wanted to show the energetic actions of anatomically believable human figures. Though he continued to paint, from this time forward Young thought of himself as primarily a sculptor, etcher, and draftsman. Virtually a lifelong student, he returned to Paris to work and study several more times during his career.

He lived an exciting life in New York City through most of the period from 1905 to 1912. In the latter year, at age 35, he was made an associate member of the National Academy of Design and was given a commission to model life-size groups of Indians in Arizona, this from Howard McCormick of the American Museum of Natural History. The results were the admirable Hopi, Navajo, and Apache groups now in the museum’s collections.

More significant, while en route to Arizona, Young was offered a contract by the LDS Church to create a *Seagull Monument* for Temple Square in Salt Lake City. Young had dreamed of such a project while studying sculpture in Paris. The work was unveiled in 1913, the same year as the famous Armory Show in New York City, in which he also had a part. The *Seagull Monument* was but the first of many such large and significant projects, including the *This Is the Place Monument* at the mouth of Emigration Canyon, Utah, and the massive statue of Brigham Young that stands in the statuary hall of the U.S. Capitol in Washington, D.C.

In the final analysis, Young's best and most widely remembered works are undoubtedly the smaller figures of active athletes and workers. As he matured as an artist, he became increasingly fascinated by the drama and energy of the boxing match, and he came to be identified more closely with pieces like *Groggy* (Whitney Museum) and *Right to the Jaw* (Brooklyn Museum) than with any other genre.

In addition to his work as an artist, Young taught intermittently at the Art Students League in New York from 1916 to 1943. He also involved himself in professional associations and clubs, including the Society of American Etchers, the National Academy of Design, the National Sculpture Society, the Society of Etchers of Chicago, the New Society, the Utah Artists' Club, the New York Water Color Club, and the Century Club.

His colleagues recognized him with election to leadership positions and with various awards, including the Helen Foster Barnett Prize of the National Academy of Design in 1911, a silver medal for sculpture at the Panama Pacific International Exposition in 1915, president of the Society of American Etchers, Academician in the National Academy of Design, first prize in the sculpture division at the Los Angeles Olympic Games art exhibition in 1932, and virtually every award given to artists in Utah.

Mahonri was married twice, first to Cecilia Sharp in 1901 and then to Dorothy Weir, daughter of American impressionist J. Alden Weir, in 1931. He died in 1957 in Salt Lake City, Utah.¹⁴



▲
William Crawford
New Yorker cover
illustration
1935

Therefore I have not only been irritated
by the manner in which my
illustrations of the poem have
been dealt with but must candidly
confess that my feelings have
been hurt. Never has a single
opportunity been accorded me to
explain my views and give a
reason why I illustrated the poem
as I did. And I have good reasons
to believe that no other artist who
follows his calling under the light
of the gospel has been consulted.

This, what seems to me
course has been pursued
this country for years
recently, when, in the
soldiers monument,
N.Y. the committee in
hands the selection of the best
plans for the monument was



◀
John Hafen
Brown County,
Indiana, studio

◀
John Hafen
Manuscript defense of
"O My Father" paintings

▶
John Hafen
Was I Nurtured Near
Thy Side?
1908





▲
William Crawford.
MGM cover illustration



John Hafen migrated to Utah with his family from Scherzingen, Canton Thurgin, Switzerland, at the age of six years. A member of Utah's "second generation" of artists, he chose his vocation when he was still a youth. The family lived first in Payson, where Hafen began a lifelong friendship with fellow artist J. B. Fairbanks before

▼▼▼▼ his family moved first to Richfield, then to Tooele, and finally in 1868 to Salt Lake City. Hafen saw the unspoiled, stark beauty of the Great Basin firsthand—in a land so young that he had been exposed to Indian uprisings in Richfield in 1866. He received his first real art materials while living in Tooele but no formal training until the family moved to Salt Lake City, where he studied drawing in Karl Maeser's Twentieth Ward Academy.

By 1870 Hafen, then twenty-four, had visited the studios of both George Ottinger and Dan Weggeland, had done a little painting, and was ready to attempt to earn his living as an artist. This was a courageous decision on his part, because life for an artist was difficult in territorial Utah. He and Fairbanks both struggled during the 1870s and 1880s, working at their art when they could. And, as the practice of photography was often chosen by painters of the period as a kind of related "stop-gap" occupation, both tried their hands at that field, too.

After Hafen married in 1879, he and his wife, Thora Twede, left Salt Lake City to open a photographic gallery, first in American Fork and later in Springville. Specializing in the enlargement of historical photographs, they managed a living until his departure for Paris in 1890. Hafen was a member of the first group of Utah artists sent abroad by the LDS Church to prepare for painting the murals in Mormon temples and chapels and to lift the general level of culture in Utah. In John's absence, Thora continued to operate the photographic supply business.

Along with other members of the Utah artists' colony, Hafen went to work at the Academie Julian under various masters, including Benjamin Constant and Jules Lefebvre, and Jean Paul Laurens for criticism. In an 1890 letter to Thora, John described the rather rigid drawing-oriented environment at Julian's as follows:

I have been busy from morn until eve every day. . . . Today I commenced to work from life. . . . About every Monday morning men and women models come and show

themselves with the object of being engaged if they suit. This is done by man or woman entirely stripping off all their clothes, one at a time of course . . . {then going} through various poses after which a vote from the students will be called. . . . One model stands for the same pose every day of the week from 8 a.m. to 5 p.m. posing 3/4 of an hour and resting one quarter of an hour alternately. . . . Often I leave {at} 4 p.m. and go out to the suburbs to sketch in which case I do not get home until 7 or 8 p.m. . . . Evenings we study anatomy. . . . None of the Utah painters know how to draw the big toe.

Hafen also studied under American Arthur F. Mitchell, a landscape artist in the tradition of Frenchman Jean Corot. Mitchell's teachings had a more effective and long-lasting influence on Hafen than similar ideas had on the other Utah artists, and he returned home in 1892 as a confirmed landscapist in the tonalist tradition of the French Barbizon School. He favored such painters as Rembrandt, Millet, Corot, and Inness. Generally, they represented a tradition of sweeping, painterly "tone poems" or visions of nature initiated by the seventeenth-century Dutch, carried forward by eighteenth- and nineteenth-century English and French painters, and "discovered" by such older American artists as George Inness, Alexander Wyant, and Homer Dodge Martin in the middle to late 1800s.

Writing later about the French experience, landscape, and his individual mood, Hafen explained:

I decided to go to Paris because that school had the greatest reputation of any in the world at that time. . . . Weggeland was chiefly responsible for my going abroad to study. James T. Harwood and Will Clawson also encouraged the idea, as they both had been there to study. I have no particular choice of subject, I just drift into landscape for want of models and means to pay for them. I believe that my main sympathy is with landscape. I believe, however, that an artist should be as broad as possible in the choice of subjects, to avoid narrowness, which concentration has {a} general tendency to bring about. I am happy in being able to say that I can sincerely appreciate a wide range of artistic accomplishments in varied methods and theories. When I hear men say, "I have no use for such and such style of art," I pity them for being deprived of so much enjoyment in life. Taking it for granted that there is talent and training, I can enjoy any effort so long as it is backed by sincerity and conviction; especially if that effort is fraught with independence.

The Utah art world was slow to discover the worth of Hafen's work. Orienting his art to a carefully loaded brush rather than the tighter

linearity of many of the others of his generation in Utah, his lighter touch was not particularly appreciated by local viewers. One contemporary later wrote that his work was “too chaste, too subtle, too delicate in the manipulation of values to suit a western audience, whose inclination ran to spectacular subject and photographic likeness.” As a result, extreme poverty was Hafen’s almost constant companion in life, and he combatted the condition as best he could with the weapons of a romantic. He rejoiced in the successes of his fellow artists and traveled widely from his Springville home base to paint and attempt to sell his work. He traveled to California, being one of the earliest artists to work for long durations at Monterey. He also studied and painted for a time in Boston and other eastern cities with LDS Church support. He remained buoyant in a sea of adversity, writing the following to his wife in 1905:

I have been busy every day trying to get men to buy my paintings with nothing but discouraging results. . . . I had no dinner and no money to get one and only a ten cent meal this morning. . . . I have a feeling that someone will yet bring me relief soon.

Despite a life of hard times, there were happier moments for Hafen and his family, such as when his talent was acknowledged with awards. For instance, in 1900 and 1903 he won very welcome purchase prizes at the Utah Art Institute shows. In between, in 1902, he won a medal from the institute exhibition and a \$500 first prize at the Utah State Fair. In 1908 he won a \$300 prize for best landscape at the Illinois State Fair.

Near the end of his life he at last found authentic and fitting patronage for his talent in the person of a wealthy Indianapolis industrialist. Hafen had gone to live and work in Brown County, Indiana, in 1907 with his son Virgil O., himself a painter. Commissioned to do portraits of the Indiana governor and other important persons there, Hafen ironically was making his name near the end of his career doing a type of work he had never really favored. He and his son also worked together to build an art center in Brown County.

Hafen’s treatment of close values as well as his sensitive treatment of color and Wyant-like intimacy, with the quiet, often enclosed landscape being at the core of his expression, eventually led J. T. Harwood to refer

to him as “the greatest landscape painter Utah has yet known” and Alice Horne to call him “Utah’s greatest artist.” His untimely death from pneumonia in the winter of 1910 occurred in the midst of his greatest success.¹⁵

**WILLIAM GALBRAITH
CRAWFORD, 1897–1969**



William G. Crawford was born on Apricot Street in Salt Lake’s Marmalade Village in 1894. Around 1915 he began studying art at Brigham Young University under B. F. Larsen. He later studied in Los Angeles and at the Art Students League in New York for one year. He worked his way to New York by overseeing the conveyance of nineteen carloads of sheep from Salt Lake City to Kansas City. A Salt Lake sheepman had given him \$80 for return fare, but he traveled in the opposite direction, ending up in New York. His study of art later took him to the University of Mexico and to France.

Military service interrupted Crawford’s career when he joined the army to help subdue Pancho Villa. He became a first lieutenant in the First Cavalry Division, serving in the Mexican border campaign under General Pershing in 1916. When World War I started, he went to artillery school and won a commission. He served in France as an observer in an air reconnaissance unit of the army air corps.

Following the war, Crawford married Myrtle Loveridge of Provo, Utah, and settled in Salt Lake City, where he also studied under Jack Sears, who had recently returned to Utah from New York. He joined a Utah advertising agency, and, at Sears’ urging, he became a member of a small group of artists who gathered in the studio of Mahonri Young for work and to exchange ideas.

He joined the art department of Metro-Goldwyn-Mayer in New York in 1928, working primarily on promotional material such as illustrations for magazines and catalogs. In the meantime, he continued his studies at the Art Students League and had cartoons and illustrations appearing in such magazines as *Harper’s Bazaar*, the *New Yorker* (edited by Harold Ross, a fellow Utahn), *Cosmopolitan*, *Redbook*, *Vanity Fair*, and the *Saturday Evening Post*.

Crawford began drawing his famous syndicated cartoon, “Side

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SPRING FLOWERS by J. ALDEN WEIR
Easter and Spring Fashion Number

▲
J. Alden Weir
"In the Sun" magazine cover

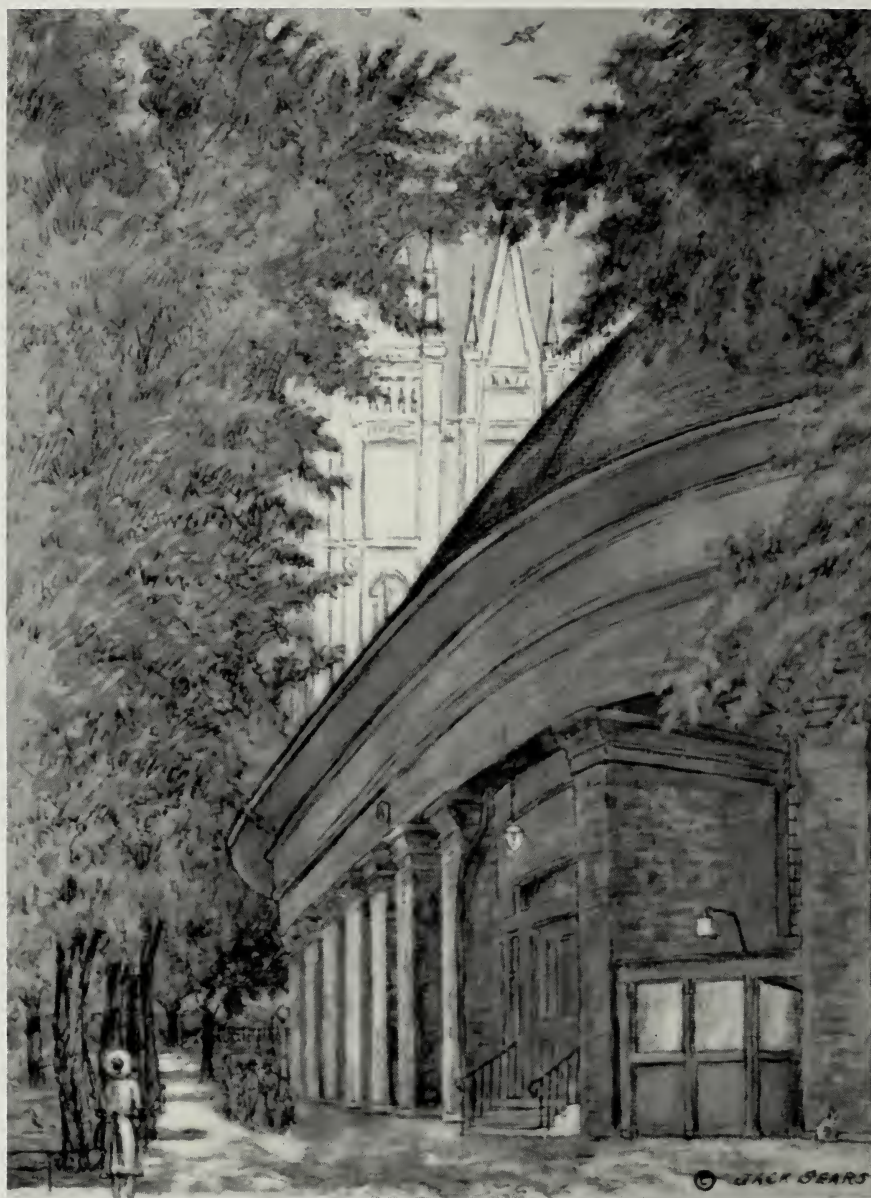




▲
Mabonri Young
Man with Scythe

◀
Mabonri Young
Checking a reference

◀
Mabonri Young
Workman Resting
Paris, 1902



▲
Jack Sears
Mormon Tabernacle
1949

Glances,” for the Newspaper Enterprise Association in 1939. The cartoon delighted newspaper readers for more than two decades with its perceptive understanding of people as well as its skillful brush work. Like his famous colleague of subsequent “Peanuts” fame, Charles Schultz, Crawford obtained many of the ideas for “Side Glances” from his two daughters and from his granddaughters. He regarded the cartoon as “a running commentary of the familiar and the humorous in family life. It isn’t satirical like a *New Yorker* cartoon; there’s no ‘bite’ in it. It’s a warm sort of thing.” The cartoon frequently featured a baffled father and a modern teenager, or a bewildered father and a kindergarten child in a dilemma known today as the “generation gap.”

In making the transition from drawing lush beauties for the *New Yorker* to drawing cartoons for a newspaper syndicate, Crawford experienced some difficulties. A colleague described them as follows:

*He had a terrible time at the beginning because of the difficulty of getting his stuff to reproduce satisfactorily. He had been accustomed to doing wash drawings for the New Yorker, and these were reproduced in halftone. Now he was faced with line reproduction. He was unused to this and he didn't know just how to handle his crayon, especially for his middle tones. Dissatisfied with the results he was getting, he went from one kind of drawing paper to another; he changed crayons, pencils and brushes, reversed his paper to get a different "tooth," heated it, tore his hair out (the scars are still there) and almost gave up. He said that in all the years he had been drawing nothing had been quite so baffling as adjusting his style to newspaper publication.*¹⁶

By the time Crawford had made good in his field, there was already a well-known newspaper cartoonist by the name of Bill Crawford. To avoid confusion, he signed his cartoons “Galbraith,” his middle name. He also painted and sketched under the appellations “C. G.” and “Charitan.” He was well known for his sparkling wit and vivid personality. His understanding of human nature, coupled with the belief that you should laugh at yourself instead of poking fun at the other fellow, stands high among the qualities that carried him to national success and recognition. During an exacting career of meeting deadlines, he produced more than 10,000 cartoons for the Scripps Howard and NEA syndicates as well as illustrations for many other publications.

Late in his life, Crawford turned his attention to the younger

generation of artists. In an attempt to share his talent, his philosophy, and perspectives gained from long years of active service as a professional, he completed the text and drawings for a book, which was never published. The following statement taken from that manuscript is illustrative of his views:

*Study does very little for the student unless there is intense pleasure in the pursuit of knowledge and the acquirement of ability to express. The best way to learn drawing is to draw. Children delight in drawing because they want to express something personal and are not concerned with good drawing. Do not imitate but have the courage to try whatever comes into your mind. . . . First, to see. Second, to think, and to feel what you are seeing. Third, to draw or express the result of thought and feeling. . . . The inspirational mind often transcends the logical mind. Relax the every-day logical self and let the inspirational mind take over. Be guided by your feeling in relation to the subject. What does the gesture of the figure remind you of? What is the emotional reaction to the gesture or form? Let the inspiration of the idea or figure guide your sweep of the line or mass. What does the object and line or mass remind you of? The gesture of the thing is the surest and strongest impulse and one must be sensitive to it. If uncertain of how to begin a drawing or painting—think of the movement. Logic alone will not make a great work of art.*¹⁷

JULIAN ALDEN WEIR

1852–1919



Julian Alden Weir was born at West Point, New York, on August 30, 1852, the fourteenth child and youngest son of American painter Robert W. Weir. He had a natural inclination for art and drew a great deal as a child even before receiving training in art from his father.

▼▼▼▼ Following a stint at the National Academy of Design, during which he began a lifelong friendship with Albert P. Ryder, he went to Paris in 1873, where he studied with Jean-Leon Gerome and was influenced to work directly from nature by Bastien-Lepage. During the next ten years he made several trips to Europe, seeking out Edouard Manet (three of whose paintings he purchased) and J. A. M. Whistler, whom he called a “first class specimen of an eccentric man.”

Always interested in broadening the opportunities for the exhibition of paintings and in furthering the cause of American art, Weir was a founding member of the Society of American Artists. He also worked within the framework of the National Academy, which he joined in 1885 and served as president of from 1915 to 1917. About 1890 Weir began experimenting with the techniques of impressionism, and two years later

he began teaching summer classes at Cos Cob, Connecticut, with John Twachtman, his closest friend and fellow impressionist.

Weir was a member of the “academy of American impressionism,” called “The Ten,” from their first exhibition in 1898. One aim of The Ten was to promote the works of American impressionists, rather than merely accept French Impressionism as the standard. Despite his association with the art establishment, his work was personal and experimental, and he remained receptive to the newer movements in art. Late in 1911, as the Association of American Painters and Sculptors laid plans for the famous Armory Show of 1913, he was elected president in the hope that such an eminent figure would unite the many factions. When the press played up the hostility of the association toward the academy, Weir resigned, although he contributed to the exhibition in 1913.

Weir’s work was stamped with what the collector and art writer Duncan Phillips termed a “reticent idealism.” At the same time it reflected the variety of an inquiring, liberal mind. His prolific output included portraits, figure studies, landscapes, a mural at the World’s Columbian Exposition in Chicago in 1893, and work in stained glass, etchings, and watercolors. His *Idle Hours* (1888, Metropolitan) won a \$2,000 prize from the American Art Association. It shows a relaxed but carefully composed interior flooded by light from the windows. The smoothly applied pigment contrasts with the broken brushwork and higher key of such impressionist works as *The Red Bridge* (1895, Metropolitan). Throughout his painting, ranging from the subdued grayed harmonies of *A Gentlewoman* (1906, National Collection) to the sun-flecked impressionism of *Visiting Neighbors* (1900–1909, Phillips), the integrity of his quiet, individual vision is manifest. Other well-known works include *The Orchid* (1899, Mrs. Ian MacDonald), *Portrait of Albert Pinkham Ryder* (1902, National Academy of Design), and *The Factory Village* (1897, Mrs. Charles Burlingham).

J. Alden Weir married Anna Dwight Baker on April 24, 1883, and lived happily with her until her death in February of 1892. The next year he married her sister, Ella. After experiencing several months of ill health, Weir died in his New York home on December 8, 1919.¹⁸

This exhibit features the work and papers of five artists—four Utahns and a New Yorker—and attempts to reflect the creative process in its broadest sense. Such breadth means being concerned with all factors—economic, social, cultural, political, familial, environmental, and educational—that have potential impact on ▼▼▼▼ this process. Under environmental factors, for example, we are interested in showing the conditions under which the artist works, and thus photographs of studio interiors are present for four of the five artists. Under educational factors, we are concerned not only with the early years, the art schools attended, and the grand masters studied under, but with the ongoing educational process that is present in interaction with colleagues and in visits to galleries and museums, and which culminates when the practicing artist becomes a teacher, critic, or master himself.

With such concerns, we are interested in any archival source—letter, journal entry, financial record, photograph, sketch, note—that reveals the above factors and conditions, and, in addition, shows the workings of the artist's mind and his intuitive heart. In addition, wherever possible, we have selected items for exhibit that have their own unique aesthetic value, thus broadening the potential interest of the exhibition.

All of the manuscripts, sketches, photographs, and other archival artifacts on exhibit are drawn from the collections of the Harold B. Lee Library, with the exception of the materials of William Galbraith Crawford. They are generously on loan from his daughter, Mary C. Hahn. The Mahonri Young Papers and the Weir Family Papers are the largest and most extensive of the four collections, consisting of correspondence, notes, sketches, photographs, diaries, and research materials. The Jack Sears Papers comprise four document cases and consist almost entirely of the correspondence, notes, sketches, and drafts he generated near the end of his life in an attempt to write Mahonri's biography.

The John Hafen Papers fill only one document case, but they are a rich resource for reflecting his life and his views on art. Included are photographs, correspondence, notes, financial records, and memorabilia. All of these materials are open for use by serious and qualified researchers. The sculptures and the hanging paintings and drawings are on loan from Gallery 303.



he exhibit is mounted in two segments. The works of John Hafen, Mahonri Young, and J. Alden Weir are available for viewing in the Special Collections Reading Room (4040 HBLL), and the works of Jack Sears and William Galbraith Crawford are in the Archives and Manuscripts Reading Room (5030 HBLL).

▼▼▼▼ Only those items from each artist's archives are described in detail in this catalog. Paintings and works of sculpture that are exhibited with the archival materials are merely listed by name.

1. *Wheeler*. Pen and ink wash. In sketchbook labeled "Paris, 1925–1928 and Horses."
2. *Two European City Scenes*. Watercolor. In sketchbook labeled "Paris, Belgium, Holland, London, 1925–1928."
3. *Two Pelicans*. Watercolor. In sketchbook labeled "Ducks, Geese, Birds."
4. *Abraham Lincoln*. Blueprint from etching of pen and ink drawing. Young made this drawing while at the *Salt Lake Tribune* and called it "the best one I ever did." In sketchbook labeled "Earliest Drawings, 1895."
5. *Horses and Men at Work*. Four sketches in various media. In sketchbook labeled "Horses."
6. *Men at Work*. Four sketches in pencil and wax crayon. In sketchbook labeled "Work, New York, 1910."
7. *An Old House in Tucson*. Pen and ink, 1936. In sketchbook labeled (in part) "1936 West Desert/Tucson."
8. *Wapiti*. Three sketches in pen and ink wash and charcoal. Self-critical phrase, "Head too small," is written on one sketch in Young's handwriting.
9. *The Story of a Drawing: The Two Sisters—Ganado*. Illustrated manuscript. Pencil holograph with ballpoint pen corrections.
10. Black and White Photograph, 11 x 14. Young checking a reference in the balcony library of his studio.
11. "Notes at the Beginning." Typescript. Excerpts from the early pages of Young's projected autobiography in which he answers the oft-asked question of whether he prefers painting or sculpture. His comical answer indicates that each leads to the other in circular fashion. As a result, he writes:

THE EXHIBIT

MAHONRI YOUNG

ARCHIVAL MATERIALS

I sometimes think of myself as a squirrel in a cage or a kitten chasing his tail, I like the kitten simile better, it's pleasanter & I feel more truthful. In consequence of all this I'm never bored; I only lose interest when I'm tired, otherwise Art is a continual delight, trouble & irritation.

12. Black and White Photograph, 8 x 10. *This Is the Place Monument* in progress with four workmen.
13. *Ingres*. A. J. Finberg. New York: Frederick A. Stokes Co., n.d. Masterpieces in Colour series edited by T. Leman Hare.

The French neoclassicist painter, Jean Auguste Dominique Ingres (1780–1867) is most appreciated today for his powerful and sensitive portraits. On page 55 of his personal copy of this book, Young, as was his practice, added comments in pencil. His assessment of the Martyrdom of St. Symphorian reveals that interaction between artists that is an inherent part of the creative process:

I have seen this picture and find it not too difficult to understand the stir it raised. Ingres never had the picture clearly in his mind. The saint is much too big; there is no cohesion among the figures (they are not a crowd but an aggregation of single figures). It not only lacks atmosphere but movement. My feeling at the time of seeing it was that it was a failure; but, a failure by a very big man, a failure by a master.

14. Black and White Photograph, 4 x 5. Young is the third from the right in this group of fellow students at the Julian Academy in Paris. He identified the people in the photograph by writing on the back of a second copy.
15. Letter. Holograph in ink, dated January 12, 1926, from Young to Mary Tarleton. Young discusses the completion of *The Pioneer Woman* and his burned out feeling:

The Pioneer Woman has gone to the foundry. If I can get some other things done I should like very much to take a week off. Since The Pioneer Woman left, I have hardly done a thing; I have been left flat. Today I was so tired, I thought I should never work again; I have been sticking at it a pretty long time, much longer than I usually do. I'd be very tempted, if I could. . . . to run off some where.

16. *Nineteenth Century Drawings, 1850–1900*. Graham Reynolds. London: Pleiades Books, 1949. Young's personal copy, mutilated and annotated. His inscription on plate 20 regarding Cézanne's *The Fisherman* is as follows: "Where is the drawing in the above[?] It has neither form, shape or light and air. A mere start for a drawing."

17. Letter. Holograph in ink, dated August 10, 1912, to Cecelia from Ganado, Arizona. Young describes the Navajo reservation where he was drawing and painting on a project commissioned by the American Museum of Natural History. He jokingly refers to enjoying his “vacation.”
18. Black and White Photograph, 8 x 10. Young with two students, probably at the Art Students League in New York, and perhaps teaching an adage that he later wrote in his journal, viz., “The craftsman respects his materials. The artist dominates his.”
19. Christmas Card with Print of Young’s *County Fair*. Apparently Young had his paintings and drawings regularly reproduced on greeting cards. A significant number are extant in his papers, most sent to him by friends.
20. Journal Entry, August 9, 1937:

Today I’m 60 years old. At times I find it difficult to realize it and at other times I find it hard to face. For a long time I’ve intended to comence writing again in this book on my 60 birthday and now its 7 o’clock P.M. and this is the first entry. I am afraid Im not much of a diarist or journalist. . . . It takes a certain temperment to write a diary which I do not possess. One has to be, first communicative, then interested in what one is doing and what happens to one; in all ones friends and enemies as well as acquaintances. Things and happenings of every day must have meaning. I am afraid with me they are only interruptions, irritations and the flight of time. Then again, a real diarist must have the temperment and the urge to confession. People confess to me, they always have; but I do not tell my troubles, and there’s a good reason, nobody has ever been willing to listen.

The morning of the 9th D.(orothy) came into my bed room to greet me with “many happy returns.” It caused a sinking sensation in my heart. Afterwards, downstairs Bill and Oliver were very kind. They said that I had no kick coming; that I had made good use of my 60 years; that I had done more than most; that I had made a real reputation; accomplished a lot of work and kept my head above water. Well, Perhaps I have! What of it? At 60 I feel that my life and accomplishments are very like the century I was born in; In Art it produced a lot of samples; few of the masters did what they could have done under better circumstances. They did what they did against the current. And thats me.

21. Letter. Holograph in ink, dated July 22, 1936, to his son, Mahonri Sharp Young. He refers several times to his discussions of the “big job” with President Heber J. Grant and other LDS General

Authorities. Presumably, the big job had reference to early discussions of the commission for the *This Is the Place Monument*. He indicates that “Avarð Fairbanks has been and gone,” apparently without receiving much encouragement from the Church leaders. Young concludes by saying he feels “most encouraged” about his own chances.

22. Black and White Photograph, 8 x 10. Young and a workman are dwarfed by the figures of Brigham Young and Heber C. Kimball in the work in progress on the *This Is the Place Monument*.
23. Letter. Holograph in ink, dated March 12, 1927, from Young to Mary Tarleton. He makes reference to his ability to work under pressure and confesses that he “darenot think [he]. . . might win” the prize in The Pioneer Woman exhibition, despite favorable publicity on his entry.
24. Autobiography. Holograph in ink, one page. Recounts the experience of receiving a Navajo name and his reaction to it.
25. Black and White Photograph, 5 x 7. Young at work.
26. Black and White Photograph, 8 x 10. Young at work.
27. Black and White Photograph, 5 x 7. Portrait of Young with the caption “If a person has it in him to be an artist, he will be, regardless of poverty, discouragements, failures, or the unreasonable desires of others.”

BRONZE SCULPTURES

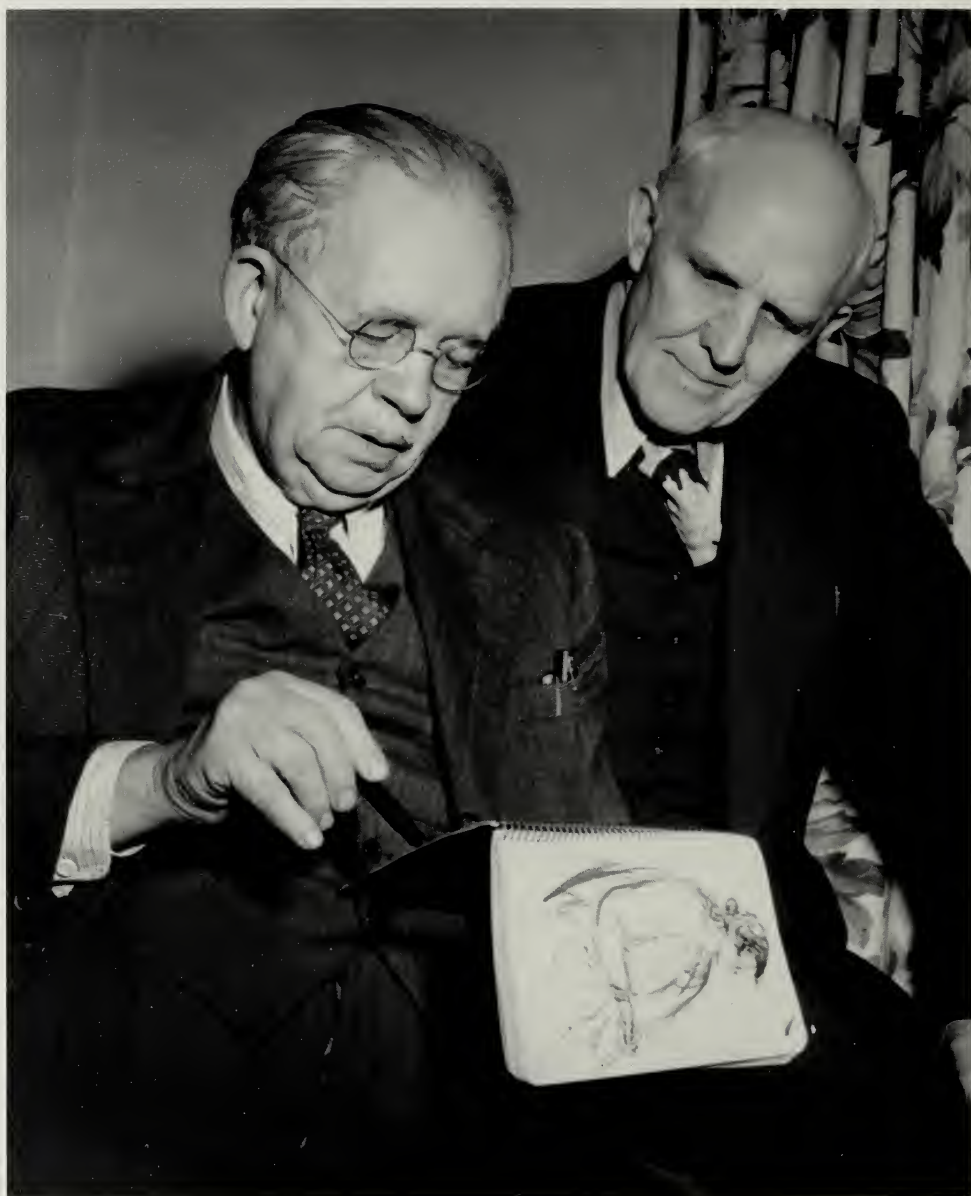
1. *Tethered Elephant*
2. *Lunch in the Desert*
3. *Nanny Goat*
4. *Workman with Hammer*
5. *Springtime in Brittany*
6. *Listening Pan*
7. *Alcmene*
8. *Pony Express Rider*
9. *Uncle Sam*

PAINTINGS

1. *Man with Scythe*
2. *End of June Day*
3. *Rowen*



▲
William Crawford
Working
Scarsdale, New York 1929

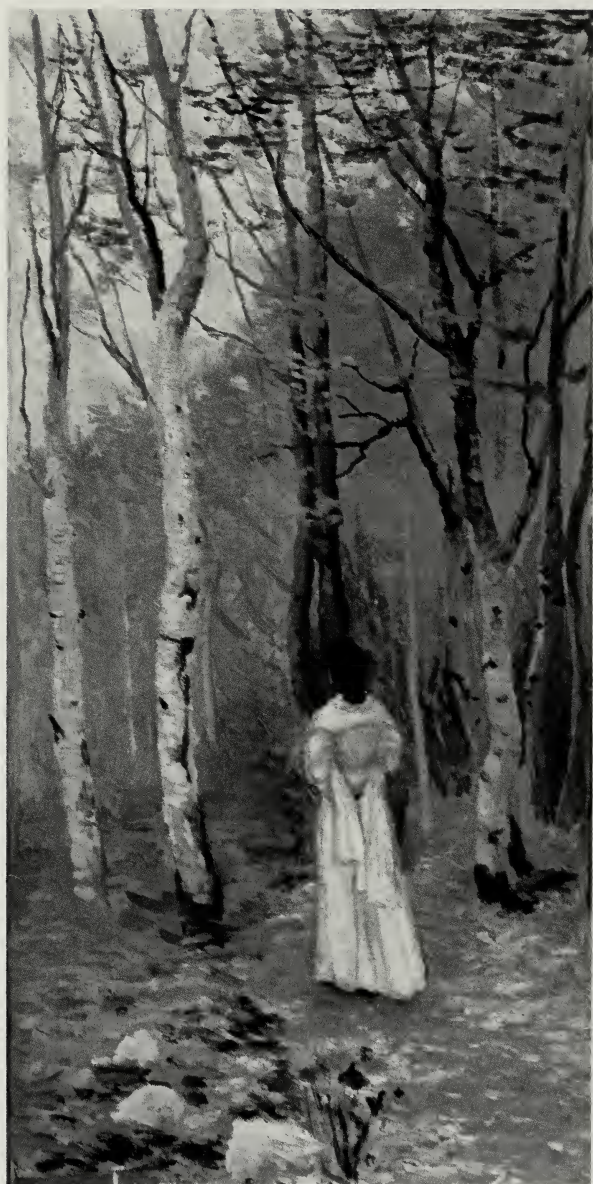


▲
*Mabonri Young (l.)
 and Jack Sears (r.)
 1949*

►
*Jack Sears
 Caricature of
 Mabonri Young
 1918*



J.S.



▲
John Hafen
Tbou Hast Placed Me
Here on Earth
1908

1. A Statement and a Letter. Holograph in ink and a form, dated December 8, 1880. Sent to Weir by French engraver Charles Baude, billing him for the casting of a bust and joking with him at length in the letter over the disposition of multiple castings of the bust.
2. Sepia Photograph, 7 x 9. "The Ten American Painters," commonly known as The Ten, including Weir and nine other well-known American artists who resigned from the Society of American Artists in 1897 and formed their own group to promote the appropriate exhibition of their works.
3. Letter. Holograph in ink (ca. 1873–1875), from Robert W. Weir to his son Julian, then a student in Paris. In the letter the more mature artist critiques the work of his son by retouching a photograph J. Alden had sent to him and returning it with his comments, including the following:

I like the character and expression of the head of the old woman, but think that the hands do not give the best expression by their action, and if the left hand was raised up a little from the wrist it would look easier. I tried to give some idea of improvement in the light and dark of the picture, but as I wet it afterwards in order to get it off of the cardboard, it has nearly obliterated the work.

4. Letter. Holograph in ink (ca. 1910–1912), possible draft only, from Weir to William Moore, chairman of the Commission on Fine Arts (for Washington, D.C.?) established by the U.S. Congress in 1910. Weir goes on record for "appropriate statues to adorn the city."
5. Two Sepia Photographs, 11 x 14. Two 1884 views of the interior of Weir's Victorian decor studio. Photograph by F. L. Howe of New York.
6. Sepia Photograph, 8 x 10. Portrait of Weir by J. W. Porter of Youngstown, Ohio.
7. Black and White Photograph, 8 x 10. Weir with brushes.
8. Black and White Photograph, 11 x 14. Weir at work. Photograph by (T. Claspers?)
9. Black and White Snapshots. Three views of Weir the sportsman.
10. Black and White Photograph, 8 x 10. Weir with dog.
11. Letter. Holograph in ink, n.d., from fellow artist and good friend John H. Twachtman, in which he describes the artist's view of rural living:

Tomorrow will be a fine day and I wish for lots of canvas and paint to go to work with. Tonight is full moon, a cloudy sky to make it mysterious and fog to increase mystery. Just imagine how suggestive things are. I feel more and more contented with the isolation of country life. To be isolated is a fine thing and we are then nearer to nature. I can see now how necessary it is to live always in the country—at all seasons of the year.

12. Letter. Holograph in ink, March 5, 1882, from Twachtman in (Avondale?), concerning the exhibit and possible sale of some of his paintings:

Yesterday I sent you my work which has very little new in addition to what we did in Holland. . . . Some of my earlier work is better as regards unity and these last are more like studies. . . . The frames are not much of a success but it was the best I could do here and save you the trouble of framing. . . . What will you have to exhibit? Your watercolor was highly spoken of by all the critics. The Tribune mentioned us together and I felt proud of it. . . . One naturally falls into a state of doing nothing out here. A good many people, all of them supposed to be up in art matters, have seen my paintings but I am convinced they care little for them. This is a very oldfoggied place and only one kind of art is considered good.

13. Letter. Holograph in ink, June 16, 1897, from Albert Pinkham Ryder in which he passes on to Weir a message from their mutual friend, C. E. S. Wood:

Tell Weir, if he likes to put in any pictures saleable at small figures I'll do the best I can, but not to send out his best highest priced things for people here are not used to paying large sums of money. . . . I only wish times were good and this would then be a new market for him.

14. Letter. Holograph in ink, May 7, 1898, from Winchester Donald, pastor of Trinity Church in Boston. Donald united the Weirs in marriage and he writes to thank Weir for the gift of a piece of sculpture:

On my return from Washington this week I found the bust in its place—long reserved for it. It stands with the etching of the Branchville summer's field and the water color of Anna & Caro on either side. It was not placed there; it came there as a flower comes to its nook by the brookside. And it is the flower of a vigorous, tender, alert, competent manhood. So long as I am here, to think and remember and love, it shall stand where it is, the visible symbol of a friendship which the years have left untouched save to give it depth and grace.

15. Two Magazine Covers. *American Childhood* Vol. 12, No. 9, and the *New York Evening Post Saturday Magazine*, March 28, 1914, reprinting, respectively, Weir’s *The Donkey Ride* and *In the Sun*.
16. Letter. Holograph in ink, December 18, 1884, from Emile Bastien-Lepage, in Damvillers, France. Emile was the brother of Jules, who was Weir’s colleague and closest European friend. The letter brought the devastating news of Jules’ death.
17. Letter. Holograph in ink, November 8, (1902?), from Albert Pinkham Ryder in New York City. Weir had painted the eccentric artist’s portrait. Ryder wrote as follows:

Have written Mr. Wood of your summers work, quite a catalogue, and your masterly portrait; and the wonderful truth, and last but not least, the rapid execution of it. Please find P.O. order for ten dollars your kind and timely loan.

1. *Flora*
2. *Woods in Snow*
3. *Portrait of Dorothy*
4. *Stump with Wildflowers*
5. *Woman in Black, Reading*

**PAINTINGS
AND DRAWINGS**

1. Funeral Sermon. Typescript, n.d. Given by B. H. Roberts at Hafen’s funeral:

**JOHN HAFEN
ARCHIVAL MATERIALS**

His was one of the few souls that got close to mine and influenced it. His spirit was gentle and beautiful and engaging. . . . Three things were sacred to him. His religion, . . . His family and his art. He used to speak of it as his calling and it seemed to me there was something of the Angel in what he said. . . . He painted what he saw. He saw things right and true. He talked to me one day about the beautiful shading of street mud. Think of it, street mud. But when I got to looking at the mud, I found it there. Nature is too great for most of us. We look at her in a mass and we see nothing. It needed John Hafen to take a bit of nature and interpret it for us.

2. Blessing. Typescript, January 7, 1902. Given to Hafen by President B. H. Roberts to prepare him for an “art” mission in the eastern U.S.
3. Letter Fragment. Letterpress copy holograph, March 25, 1890, From Hafen to President George Q. Cannon discussing the topic of having the LDS Church send artists to France:

What are we going to do, brother Cannon, when our beautiful Temple in Salt Lake City is ready to receive inside decorations? Who is there amongst all our people capable to do anything near like justice to art work that should be executed therein? I must confess that it is impossible for me to see any other or more consistent course to pursue in this matter than to give two or three young men who possess talent in this direction a chance to develop the same in a way Bro. Pratt suggested in our conversation with you.

4. Letter. Typed letter, signed March 7, 1891, to Hafen in Paris from President George Q. Cannon, informing him that an additional \$500 is being sent for the additional support of the Utah contingent of artists, despite money being “exceedingly close with us now.”
5. Letter. Holograph draft, May 26, 1891, to President George Q. Cannon from Hafen in Paris, thanking him for sending the additional \$500, reporting on satisfactory progress to that date, and requesting an additional \$300 to remain through the summer and paint the beautiful scenery of Switzerland for the annual exposition in the fall in Salt Lake City.
6. Account Book and Diary. Holograph in ink. Lists expenditures and income for the Hafens’ photographic supply business, 1888–1890, and contains introspective diary entries written by Thora Hafen during 1900–1901. Pages shown reveal part of the account of George Edward Anderson, well-known Springville photographer.
7. List. Holograph in ink. In John Hafen’s hand. A list of the forty-five paintings finished from May 1, 1901, to May 1, 1902.
8. Exhibition Lists and Brochure. Printed June 1908–November 1909. Lists of Hafen’s work exhibited in Brown County, Indiana, including sale prices.
9. Manuscript. Holograph fragment in pen, n.d. Draft of Hafen’s defense of his controversial series of paintings depicting what he called the “already poetically clothed truth” in the scenes described in the LDS hymn “O My Father.” He laments the tendency in society of uninformed people passing judgment on art and continues as follows:

Therefore, I have not only been irritated by the manner in which my illustrations of the poem have been dealt with but must candidly confess that my feelings have been



▲
Jack Sears
Self-caricature
New York, 1910



▲
J. Alden Weir.
Sketch for Ryder portrait

►
J. Alden Weir
At work





▲
William Crawford
Self-portrait
1910

hurt. Never has a single opportunity been accorded me to explain my views and to give a reason why I illustrated the poem as I did. And I have good reasons to believe that no other artist who follows his calling under the light of the gospel has been consulted.

10. Two Booklets. Examples of the published version of the words of the hymn “O My Father” with reproductions of Hafen’s paintings.
11. Letter. Typed letter, signed October 5, 1909. From the members of the First Presidency of The Church of Jesus Christ of Latter-day Saints to Hafen, responding to his letter expressing concern about the “unfair criticisms” of his “O My Father” paintings. They reassure Hafen that they do not object to his art.

On the contrary, we quite admired the pictures, especially some of them which we thought really beautiful. [Rather, they objected to the possible publication of reproductions of the paintings by mission presidents in such a manner as to imply that they had been painted “on Church authority.”]

And unless the Church were prepared to father the artist’s ideas, it would naturally be placed in the very embarrassing position of permitting its officers to publish and circulate it, and it was to avoid this that we withheld our consent to their publishing it.

1. *Trees on Stream*
2. *Bridal Veil Falls, Provo, Utah*
3. *I Felt That I Had Wandered*
4. *Was I Nurtured near Thy Side?*
5. *You’re a Stranger Here*
6. *Thou Hast Placed Me Here on Earth*
7. *I Had Learned to Call Thee Father*
8. *I’ve a Mother There*
9. *When I Leave This Frail Existence*
10. *Let Me Come and Dwell with You*

PAINTINGS

1. *Stage*, June 1937. Cover illustration by Galbraith. Print from a watercolor original.
2. *Your Lucky Star MGM*. Metro-Goldwyn-Mayer Exhibitor’s Campaign Book for the 1930–1931 season. Centerfold illustration for Cecil B. DeMille’s *Madame Satan* by Galbraith.
3. *The New Yorker*, December 14, 1935. Cover illustration by Galbraith.

WILLIAM GALBRAITH

CRAWFORD

ARCHIVAL MATERIALS

4. *Four Mexican Figures*. Colored pencil. Done by a young Crawford while studying in Mexico City in 1922.
5. "Side Glances." Framed example of syndicated cartoon, 1944.
6. Black and White Photograph, 8 x 10. Crawford working outside his home studio in Scarsdale, New York, about 1929.
7. Three Manuscript Pages. From projected textbook for beginning art students compiled by Crawford in his seventies. It is abundantly illustrated with sketches and with his philosophical adages, of which the following are typical:

—*The best way to learn drawing is to draw.*

—*Logic alone will not make a great work of art.*

—*A good eye out of place is worse than a bad eye in place.*

—*Practice alone does not always make perfect, but practice feeling for your subject and constant observation does.*

8. Art Students League of New York Bulletin and Catalog 1964–1965. Crawford, Mahonri Young, J. Alden Weir, and Jack Sears all were students here. Weir and Young also were faculty members. The league exists today and continues its distinguished tradition of educating and training America's artists.
9. Black and White Photograph, 5 x 7. Shows the apartment (see arrow) on 57th Street in New York where Crawford lived in 1915 while attending the Art Students League.

**PAINTINGS
AND DRAWINGS**

1. *Seated Man and Woman*, by Charitan. Pen and ink wash, 1929, New York City.
2. *Self-portrait*. Pastel, 1910, Provo, Utah. Drawn while Crawford was a student at Brigham Young University.
3. *Profile of William G. Crawford*, by James Connagher. Pastel, 1970, New York City.
4. *Indian Mother and Papoose*. Watercolor, 1911, Provo, Utah. Done while Crawford was a student at Brigham Young University.
5. *Broadway Melody of 1936*. Print of promotional illustration for Metro-Goldwyn-Mayer. From watercolor original, 1936, New York City.

6. *The Greatest Shows on Earth*. Print of cover for Metro-Goldwyn-Mayer Exhibitor's Campaign Book. From watercolor original, n.d., New York City. Group of two.
7. *Children Playing*. Charcoal sketch.
8. *Man on Tightrope*. Pen and ink wash, 1929, New York City.
9. *Clown with Dog*. Pen and ink wash, 1929, New York City.
10. *Two Horses in Circus Tent*. Pen and ink wash, 1929, New York City.

1. *Jack Sears' Pulpit*. Pen and ink sketch, 1910. A self-caricature.
2. Illustrated Letter to "Friend Procter." Holograph, four leaves, 1958. Shows Sears' practice of almost constant sketching. His typical signature was "Sketchingly yours."
3. *Mormon Tabernacle and Temple Square*. Print of a pen and ink/watercolor original. Inscription to Mahonri Young, December 25, 1949, reads as follows:

To my dear lifelong friend Hon Young; whose noble friendship and able art have always thrilled me—from then until now.

4. Black and White Photograph, 8 x 10. Mahonri Young and Sears discuss a point of art, November 5, 1949, Salt Lake City. *Salt Lake Tribune* photograph.
5. *Mahonri Young*. Pen and ink sketch, half-finished.
6. Letter. Holograph, dated "April Third," from Mahonri Young to "Dear Jack." Sears published it as the introduction to *Cat Drawings*.
7. *Mahonri Young*. Pen and ink caricature by Septimus, 1918, New York City.
8. *Cat Drawings*, by Jack Sears. Salt Lake City, 1943. Introduction by Mahonri Young. Foreword concludes with a sketch of Sears by Galbraith. Here, Sears published the best of his lifelong collection of drawings of cats "in every pose, in action, [and] . . . in their drowsy hours, and cats of many types, sketched with wax crayon, fountain pen, pencil, dry brush or . . . oils." He combined the drawings with a text of instructions and philosophy for the student.
9. *Cat's Face*. Wax crayon. Inscribed "To Crawford from Jack Sears 1927."

JACK SEARS

ARCHIVAL MATERIALS

BRONZE SCULPTURES

1. *Imraet Lauder*
2. *Kodak Fiend*
3. *Man with Top Hat*
4. *The Devil*
5. *Bald Man*

DRAWINGS

Group of Seven. Pencil sketches, 1907, Brighton, Utah.

1. *Phebe Scholes*. Colored pencil.
2. *Horse and Lying Dog*. Graphite.
3. *Two Lazy Dogs*. Colored pencil.
4. *Types*. Colored pencil.
5. *Milking the Cow*. Colored pencil.
6. *Horse Behind Two Trees*. Graphite.
7. "Canary Legs" Carrying Logs. Colored pencil.

END NOTES

1. George F. Kneller. *The Art and Science of Creativity*. New York: Holt, Rinehart and Winston, Inc., 1965, pp. 48–49.
2. Brewster Ghiselin, ed. *The Creative Process: A Symposium*. Berkeley, California: University of California Press, 1952; Mentor paperback reprint, p. 29.
3. Ghiselin, *The Creative Process*, pp. 54–55.
4. Howard Moss. "Books: Masterpieces," being a review of Rainer Maria Rilke's *Letters on Cézanne*, edited by Clara Rilke, in *New Yorker*, July 7, 1986, p. 80.
5. Ghiselin, *The Creative Process*, p. 23.
6. John Livingston Lowes. *The Road to Xanadu: A Study in the Ways of the Imagination*. Boston, Massachusetts: Houghton Mifflin Company, 1930, pp. 30–31.
7. Kneller, *The Art and Science of Creativity*, p. iii.
8. Ghiselin, *The Creative Process*, p. 11.
9. Ghiselin, *The Creative Process*, p. 12.
10. Moss, *New Yorker*, p. 82.
11. Moss, *New Yorker*, p. 82.
12. The biographical information on Sears is a composite, being excerpted freely and chiefly from Robert S. Olpin, *Dictionary of Utah*

- Art*, Salt Lake City, Utah: Salt Lake Art Center, 1980, pp. 220–222, with added information from the Jack Sears Papers in the Harold B. Lee Library, BYU.
13. Christopher Andreae. “Sculptural Stones, with Light,” *Christian Science Monitor*, February 18, 1987, p. 26.
 14. The biographical information on Mahonri Young is freely excerpted from Olpin, *Dictionary of Utah Art*, pp. 285–292, and from a short biography of him written by his son, Mahonri Sharp Young, for the opening of the first major exhibition of his works at Brigham Young University after the donation of his art work and papers to the university. The short biography is available in typescript in the Mahonri Young Papers, Harold B. Lee Library, BYU.
 15. The Hafen biographical information is freely excerpted from Olpin, *Dictionary of Utah Art*, pp. 106–111, and supplemented by information drawn from the John Hafen Papers in the Harold B. Lee Library, BYU. The long quotes are from Olpin, but the original letters from which they were taken are preserved in the Hafen Papers.
 16. Ernest Lynn. “The Fine Art of Editing Comics,” *American Editor*, Vol. IV (October 1960) No. 3, p. 11.
 17. The biographical information on Crawford has been excerpted freely from two newspaper articles preserved in his papers, which are on loan from Mary C. Hahn. One article is unidentified as to author or newspaper. The other two are by George Dibble, “Noted Cartoonist Visits Native Utah, Friends,” *Salt Lake Tribune*, May 1, 1966, p. 20W; and Donna Mackert, “Bill Crawford, Ex-Provoan, Wins Fame as Cartoonist,” *Daily Herald*, June 14, 1962, p. 6. The quotation from Crawford’s manuscript is taken directly from the original in the Crawford Papers, on loan in the Harold B. Lee Library, BYU.
 18. The biographical information on Weir is a reproduction of the biographical section from the *Register of the Weir Family Papers*, Harold B. Lee Library, BYU.

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